

S O N A T E N^o 23für Pianoforte und Violine
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Mozart's Werke.

W. A. M O Z A R T.

Köch. Verz. N^o 61.

Componirt angeblich 1768.

Allegro con spirito.

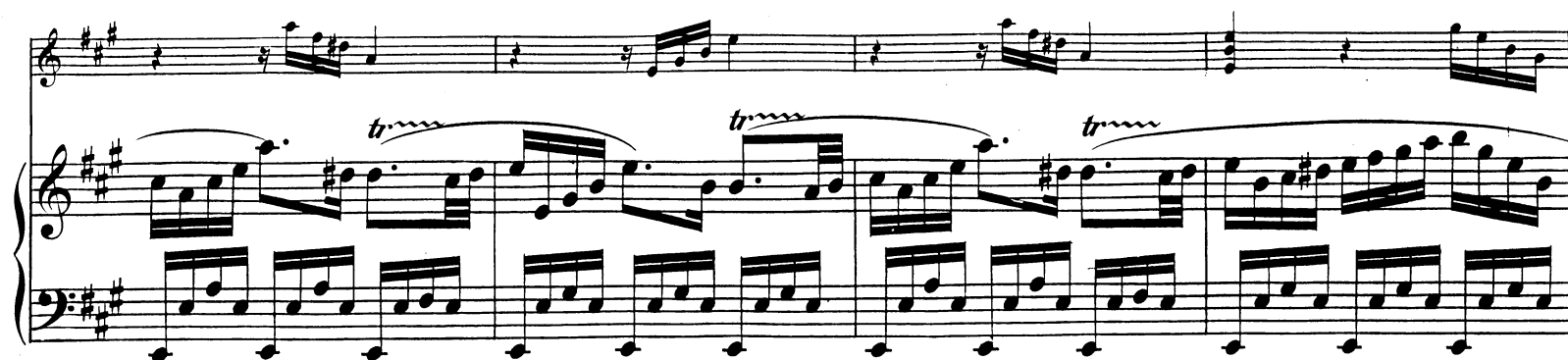
Violino.

Pianoforte.

*f legato**tr**tr*



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The key signature has two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, and rests. A trill (tr) is marked on the final note of the middle staff.



The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The music includes trills (tr) in the treble staff and a continuous eighth-note accompaniment in the bass staff.



The third system of musical notation shows the continuation of the musical piece. It includes a grand staff with a treble and bass clef. The treble staff has a trill (tr) and a series of eighth notes. The bass staff features a steady eighth-note accompaniment.



The fourth system of musical notation continues the musical piece. It features a grand staff with a treble and bass clef. The treble staff has a trill (tr) and a series of eighth notes. The bass staff features a steady eighth-note accompaniment.



The fifth system of musical notation is the final system on the page. It features a grand staff with a treble and bass clef. The treble staff has a trill (tr) and a series of eighth notes. The bass staff features a steady eighth-note accompaniment. The system concludes with a double bar line and repeat dots.



First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The piano accompaniment in the grand staff features a continuous sixteenth-note pattern in the right hand and a bass line in the left hand. The word *legato* is written in the piano part.



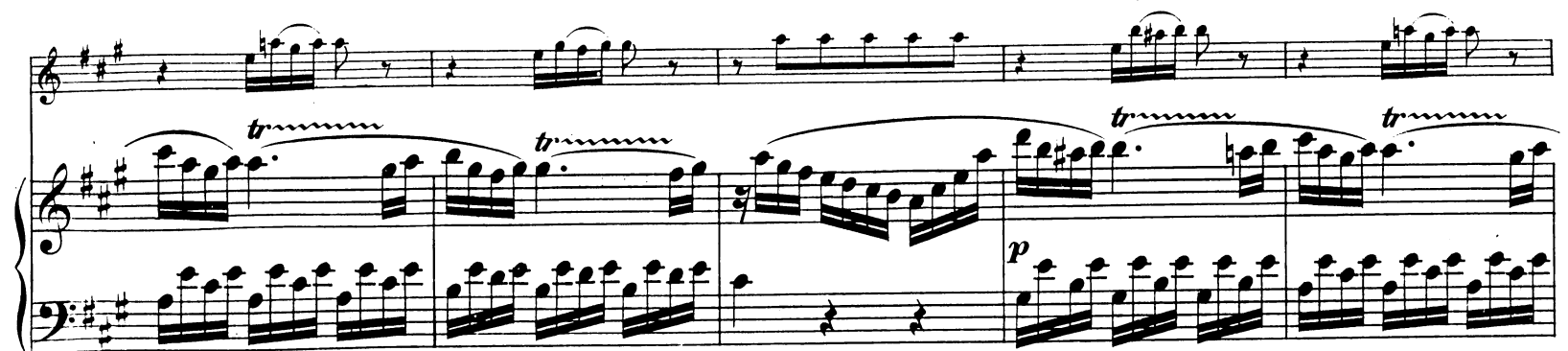
Second system of musical notation. The piano part continues with the *legato* marking.



Third system of musical notation. The piano part continues with the *legato* marking.



Fourth system of musical notation. The piano part continues with the *legato* marking.



Fifth system of musical notation. The piano part continues with the *legato* marking. The word *trium* is written above the piano part. The piano part ends with a *p* (piano) marking.



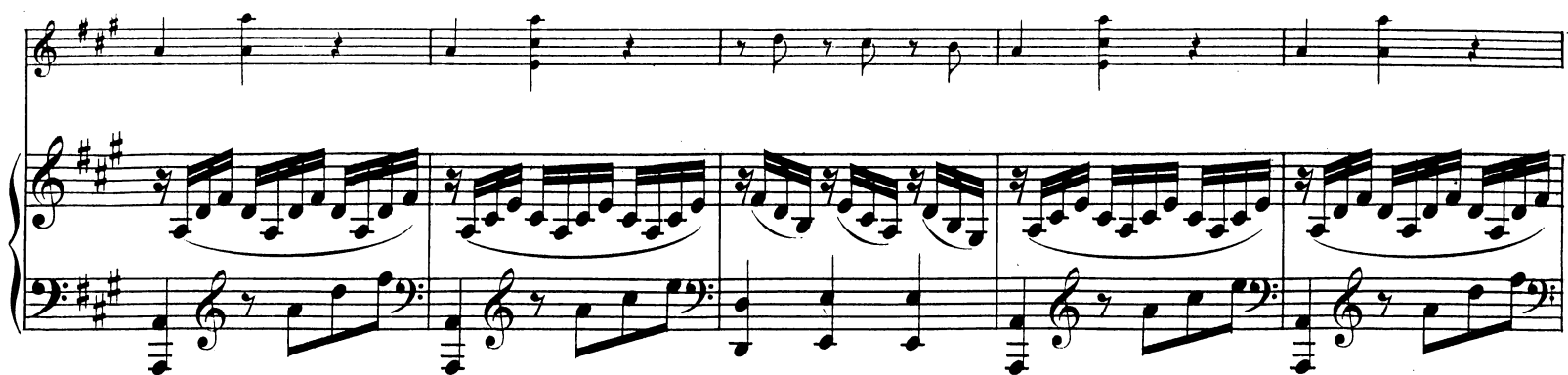
The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature. The music features a variety of note values including eighth and sixteenth notes, often beamed together. A dynamic marking of *f* (forte) is present in the middle staff. Trills are indicated by a wavy line and the word "tr" above specific notes in the middle and bottom staves.



The second system of musical notation continues the piece with three staves. It maintains the same key signature and notation style. The middle and bottom staves show more complex rhythmic patterns with frequent sixteenth-note runs. Trills are again used, marked with "tr" and wavy lines.



The third system of musical notation features three staves. The bottom staff concludes with a double bar line and a repeat sign. Trills are marked throughout the system.



The fourth system of musical notation consists of three staves. The middle and bottom staves contain dense, rapid sixteenth-note passages. The notation includes many beamed notes and slurs.



The fifth system of musical notation is the final system on the page, consisting of three staves. It continues the intricate sixteenth-note patterns seen in the previous system, ending with a double bar line and repeat sign.

Andante grazioso con Variazioni.

Thema.

The Theme section consists of two systems of music. The first system features a treble staff with a melody in D major, 2/4 time, and a piano accompaniment in the left hand. The second system continues the melody and accompaniment, including trills (tr) and a triplet (3) in the right hand.

Var. I.

Var. I. consists of two systems. The first system shows a more active melody in the right hand with eighth notes and sixteenth notes, while the left hand provides a steady accompaniment. The second system continues this variation, featuring more complex rhythmic patterns and trills in the right hand.

This system continues Variation I, showing further development of the melodic and harmonic ideas established in the previous system, with intricate fingerings and rhythmic variations.

Var. II.

The first system of musical notation for 'Var. II.' consists of three staves. The top staff is a single melodic line in treble clef, starting with a quarter note and followed by a half note. The middle staff is a grand staff (treble and bass clefs) featuring a complex, rapid sixteenth-note arpeggiated pattern in the right hand, while the left hand plays a simple bass line of quarter notes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

The second system continues the musical piece. The top staff features a melodic line with a trill-like ornament on the first note. The middle staff continues the rapid sixteenth-note arpeggiated pattern in the right hand. The left hand continues with a steady bass line of quarter notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system of musical notation shows a continuation of the piece. The top staff has a melodic line with a trill-like ornament. The middle staff continues the rapid sixteenth-note arpeggiated pattern in the right hand. The left hand continues with a steady bass line of quarter notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The fourth system of musical notation continues the piece. The top staff features a melodic line with a trill-like ornament. The middle staff continues the rapid sixteenth-note arpeggiated pattern in the right hand. The left hand continues with a steady bass line of quarter notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The fifth system of musical notation concludes the piece. The top staff features a melodic line with a trill-like ornament. The middle staff continues the rapid sixteenth-note arpeggiated pattern in the right hand. The left hand continues with a steady bass line of quarter notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Var. III.

The musical score for Variation III is presented in a single system with four staves. The top staff is a single melodic line in treble clef, marked with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). It contains four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The bottom three staves are a piano accompaniment in grand staff (treble and bass clefs). The bass staff is marked with the word "legato" in the first measure. The piano part consists of a continuous eighth-note pattern in the bass staff and a more complex melodic line in the treble staff, with various rests and accidentals. The score is divided into four measures by vertical bar lines, with repeat signs at the end of the first and third measures.

Var. IV.

Var. V.

The musical score for Var. V is written for piano and consists of four systems, each with three staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes a variety of dynamic markings: *p* (piano) and *f* (forte). The first system shows a melody in the upper staff with alternating *p* and *f* dynamics, while the lower staves feature dense, rapid keyboard textures. The second system continues this pattern with similar melodic and textural elements. The third system introduces a triplet in the upper staff and a repeat sign, indicating a return to a previous section. The fourth system concludes the variation with further melodic and textural development. The score is characterized by its intricate keyboard work and clear dynamic contrasts.



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The grand staff features complex rhythmic patterns, including triplets and sixteenth-note runs, with various phrasing slurs.



Second system of musical notation, continuing the piece. It follows the same three-staff layout and key signature. The music continues with intricate piano textures and melodic lines in the upper staff.

Andante grazioso.



Third system of musical notation, marked *Andante grazioso*. The tempo and mood change. The key signature remains two sharps. The music is characterized by a slower, more graceful feel, with the upper staff featuring trills and the lower staff providing a steady harmonic accompaniment.



Fourth system of musical notation, continuing the *Andante grazioso* section. It features more trills and elegant melodic passages in the upper staff, supported by the bass line.

Classische und moderne Werke für Kammermusik

im Verlage von BREITKOPF & HÄRTEL in LEIPZIG.

Trios für Pianoforte, Violine und Violoncell.

	<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>
Bargiel, Wold., Op. 37. Drittes Trio. Bdur	10	—	Eckert, Carl, Op. 18. Trio. H moll	9	—	Lövenskiöld, H. de, Op. 2. Trio. Fdur	6	—
Beethoven, Ludwig van, Sämmtliche Trios.			Gade, Niels, W. Op. 42. Trio. Fdur	7	—	Lux, Friedrich, Grosses Trio. Cismoll.	8	—
(Beethoven-Ausgabe.) Complet in 3 Bänden	42	—	Goldschmidt, Otto, Op. 12. Trio. Bdur	9	—	Macfarren, G. A., Romanza ed Allegro con		
Complet in 3 eleganten Sarsenetbänden	48	—	Götz, Hermann, Op. 1. Trio. G moll	8	—	fuoco. Trio. Fdur	6	—
Dieselben einzeln:			Gouvy, Theodor, Op. 8. Trio No. 1. E dur	8	—	Matthison-Hansen, G., Op. 5. Trio. Fdur	9	—
No. 1. Trio. Op. 1. No. 1. E dur	3	60	Hager, Joh., Op. 20. Trio. F moll	8	50	Mendelssohn Bartholdy, F., Op. 49. Erstes		
- 2. Trio. Op. 1. No. 2. G dur	4	20	Hartknoch, C. E., Op. 4. Trio. E moll	5	—	grosses Trio. D moll	4	80
- 3. Trio. Op. 1. No. 3. C moll	3	30	Haydn, Josef, (31) Trios. Herausg. von F.			Op. 66. Zweites grosses Trio. C moll. n.	5	10
- 4. Trio. Op. 70. No. 1. D dur	4	20	David, in 2 Abtheilungen	9	—	Mozart, W. A., Sämmtliche Trios. Neue Aus-		
- 5. Trio. Op. 70. No. 2. E dur	5	40	Hensel, Fanny, Op. 11. Trio. D moll	8	—	gabe. 3 Bände.	4	50
- 6. Trio. Op. 97. Bdur	1	20	Hofmann, Heinrich, Op. 18. Trio. A dur	7	50	Naumann, Ernst, Op. 7. Trio. F moll	7	—
- 7. Trio. Bdur in 1 Satze	2	10	Holstein, Franz von, Stücke aus der Oper			Onslow, G., Trios. Op. 3 No. 1—3. à 3 M.		
- 8. Trio. E dur	2	40	„Der Hadeschachtel“ übertr. von J. N. Rauch	5	—	Op. 14 No. 1—3	4	—
- 9. Variationen. Op. 121a. G dur	2	10	Horsley, C. E., Op. 13. Trio No. 2. H moll	9	—	Op. 20. 7 M. — Op. 26. 6 M. — Op. 27	4	50
- 10. 14 Variationen. Op. 44. E dur	2	10	Huber, Hans, Op. 20. Trio. E dur	11	—	Perkins, Ch. C., Op. 10. Erstes Trio. E dur	8	—
- 11. Trio für Pianoforte, Clarinette oder			Hünten, Fr., Op. 172. Trio No. 3. Bdur	4	50	Reinecke, Carl, Op. 38. Trio. D dur	7	50
Violine u. Violoncell. Op. 11. Bdur	3	—	Jadassohn, S., Op. 20. 2. grosses Trio. E dur	7	50	Romberg, Bernh., Op. 71. Divertissem. A moll	3	—
- 12. Trio für Pffe., Violine u. Violoncell			Jensen, Gustav, Op. 4. Trio. H moll	7	—	Scharwenka, Xav., Op. 1. Gr. Trio. F dur	7	50
nach der Symphonie. Op. 36. Ddur	5	10	Kalkbrenner, Fr., Op. 149. Grand Trio Asdur	5	—	Schubert, Franz, Op. 99. Erstes Trio. Bdur	5	10
- 13. Trio für Pianoforte, Clarinette oder			Klengel, A. A., Op. 36. Grand Trio concer-			Op. 100. Zweites Trio. E dur	6	—
Violine und Violoncell. Op. 38.			tant. C moll.	5	—	Op. 148. Notturmo. E dur	1	50
E dur nach dem Septett. Op. 20	5	40	Klengel, Julius, Op. 1. Trio für Pianoforte,			Schumann, Clara, Op. 17. Trio. G moll	6	—
Op. 56. Concert für Pianoforte, Violine			Violine und Viola. E dur	10	—	Robert, Op. 63. Trio No. 1. D moll	10	50
und Violoncell mit Begleitung des Orchesters.			Krägen, C., Grand Trio. A moll	4	50	Op. 110. Trio No. 3. G moll	9	—
Cdur. Als Trio bearbeitet von C. Reinecke.	11	—	Kündinger, Rudolf, Op. 10. Trio. Cismoll.	9	—	Stiehl, Heinrich, Op. 32. Trio. E dur	7	—
Beez, F., Trio. E dur	8	—	Lacombe, P., Op. 12. Trio. G dur	7	—	Op. 36. Trio. Bdur	7	50
Berens, H., Op. 20. Grosses Trio No. 2. E dur	7	50	Landwehr, J., Trio. Fdur	9	—	Op. 50. Drittes grosses Trio. G moll	11	—
Brahms, Johannes, Op. 8. Trio. H dur	10	—	Lasekk et F. A. Kummer, Sonate drama-			Street, Josef, Op. 6. Erstes Trio. E dur	10	50
Bruch, Max, Op. 5. Trio. C moll	7	50	tique. C moll	5	—	Op. 11. Zweites Trio. A dur	10	50
Cramer, J. B., Op. 32. Notturmo. Cdur	1	50	Leonhard, J. E., Op. 18. Zweites Trio. G moll	9	—	Töpfer, J. G., Op. 6. Trio. A dur	5	—
Dietrich, Albert, Op. 9. Trio. Cdur	9	—	Louis Ferdinand, Prinz, Op. 2. Trio. Asdur	6	—	Vollweiler, Charl., Op. 20. Erstes Trio. Fdur	6	—
Dobrzynski, J. E., Op. 17. Grosses Trio. A moll	6	—	Op. 3. Trio. E dur	6	—	Wüerst, Richard, Op. 5. Trio. G moll	6	—
Dupont, Aug., Op. 33. Grosses Trio. G moll	10	50	Op. 10. Grosses Trio. E dur	4	50	Zöllner, Carl, Op. 51. Trio. Fdur	11	50

Quartette für Pianoforte, Violine, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>
Beethoven, L. van, Quartett No. 1. E dur	3	—	Hummel, J. N., Quartett. Nachl. No. 4. G dur	4	—	Mozart, W. A., Quartette. Neue Ausgabe.		
Quartett No. 2. Ddur	3	60	Kocher, C., Quartett. C moll	4	50	No. 1. G moll. No. 2. E dur	6	—
Quartett No. 3. Cdur	2	70	Kuhlau, Friedr., Op. 32. Grosses Quartett.			Quartett (nach dem Quintett für Piano-		
Quartett nach d. Quintett Op. 16. E dur	4	50	C moll	6	—	forte, Oboe, Clarinette, Horn und Fagott).		
Böhmer, L., Op. 4. Quartett. E dur	2	25	Lasekk, C., L'Agitation. Quartett. H moll	6	—	Neue Ausgabe. E dur	3	—
Booz, J. van, Op. 6. Quartett. E dur	7	50	Lobe, J. C., Op. 9. Quartett. No. 2. D moll	4	50	Quartett (nach dem Quintett Op. 36) be-		
Gaehrich, W., Op. 4. Quartett. C moll	5	—	Louis Ferdinand, Prinz von Preussen, Op. 4.			arbeitet von Clasing. Ddur	4	—
Gernsheim, Friedr., Op. 6. Quartett. E dur	10	—	Andante mit Variationen. Bdur	4	—	Symphonien. Arrangement f. Pianoforte,		
Götz, Hermann, Op. 6. Quartett. E dur	10	—	Op. 5. Quartett. E dur. — Op. 6. Quar-			Flöte, Violine und Violoncell von J. N.		
Haydn, J., Symphonie. Arrangement für das			tett. F moll	7	50	Hummel. No. 1. Ddur. No. 2. G moll.		
Pianoforte, Flöte, Violine u. Violoncell von			Mendelssohn Bartholdy, F., Op. 1. Erstes			No. 3. Cdur	6	—
J. N. Hummel. No. 1. Gdur. No. 2. Bdur.			Quartett. C moll	4	20	Schlesinger, D., Op. 14. Quartett. C moll	7	50
No. 3. E dur. No. 4. E moll	6	—	Op. 2. Zweites Quartett. F moll	4	50	Sörgel, F. W., Op. 20. Quartett. Fdur	5	—
Helstedt, Carl, Op. 2. Quartett. E dur	9	—	Op. 3. Drittes Quartett. H moll	7	50	Stiehl, Heinr., Op. 40. Grosses Quartett. Fdur	9	—

Quintette für Pianoforte, zwei Violinen, Viola und Violoncell.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>
Birnback, H., Op. 2. Quintett. G dur	4	50	Häser, A. F., Capriccio. Quintett. E dur	3	—	Limmer, F., Op. 13. Grosses Quintett für		
Chopin, Friedrich, Op. 21. Zweites Concert			Henselt, Adolf, Op. 11. Variations de Concert			Pianoforte, Violine, Viola, Violoncell und		
für Pianoforte mit Begleitung des Orchesters.			sur l'air favori „Quand je quittai la Nor-			Bass. D moll	9	—
Arrangement. F moll	9	—	mandie. (Robert le Diable.) Arrangement			Louis Ferdinand, Prinz von Preussen, Op. 1.		
Dussek, J. L., Op. 41. Grosses Quintett. F moll	4	—	für Pianoforte mit Begleitung des Orchesters			Quintett. C moll	9	—
Feld, J., Concert No. 7 für Pianoforte mit			Herzogenberg, Heinrich von, Op. 17. Quin-			Schubert, Fr., Op. 114. Grosses (Forellen-)		
Orchester. Arrangement. C moll	9	—	tett. C dur	13	—	Quintett für Pianoforte, Violine, Viola, Violon-		
Divertissements für Pianoforte, 2 Violinen,			Hummel, J. N., Letztes Concert für Piano-			cell und Contrabass. A dur	6	60
Viola und Bass.			forte, 2 Violinen, Viola u. Bass. Nachl. No. 1.			Schumann, Robert, Op. 44. Quintett. E dur	9	—
No. 1. E dur	2	—	Arrangement. Fdur	9	75	Street, Josef, Op. 26. Quintett für Pianoforte,		
No. 2. A dur	2	25	Kalkbrenner, Friedrich, Op. 81. Grosses			Violine, Viola, Violoncell und Contrabass.		
Rondo für Pianoforte, 2 Violinen, Viola			Quintett für Pianoforte, Violine (oder Clari-			E dur	11	50
und Bass. Asdur	2	25	nette), Viola (oder Horn), Violoncell und					
Grüdoner, C. G. P., Op. 7. Quintett. G moll	7	—	Contrabass. A moll	7	—			

Sextette für Pianoforte, zwei Violinen, Viola, Violoncell und Contrabass.

(Bei anderer Besetzung sind die Instrumente besonders genannt.)

	<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>		<i>M</i>	<i>℥</i>
Arnold, C., Op. 23. Sextett. F moll	7	—	Mendelssohn Bartholdy, F., Op. 20. Octett.			Mendelssohn Bartholdy, F., Op. 110. Sextett		
Beethoven, Ludwig van, Op. 73. Fünftes			Arrangement für 2 Violinen, Viola, Violon-			für Pianoforte, Violine, Viola, Violoncell und		
Concert für Pianoforte mit Begleitung des			cell u. Pianoforte zu 4 Händen von C. Bur-			Contrabass. Ddur	7	20
Orchesters. Arrangement. E dur	9	—	chard. (Das erste Streichquartett des Octetts			Onslow, G., Op. 30. Sextett für Pianoforte,		
Bertini, Heinr., Op. 85. Sextett No. 2. E dur	9	—	ist unverändert beibehalten). E dur	9	—	Flöte, Clarinette, Horn, Bass und Contrabass		
Brambach, C. Josef, Op. 5. Sextett für Piano-			Op. 25. Erstes Concert für Pianoforte mit			(oder Pianoforte, 2 Violinen, Viola, Violon-		
forte, 2 Violinen, Viola u. Violoncell. C moll	10	50	Begleit. d. Orchesters. Arrangement. G moll	8	—	cell und Contrabass). E dur	10	50
Henselt Adolf, Op. 16. Concert für Pianoforte			Op. 40. Zweites Concert für Pianoforte			Zimmermann, J., Concert No. 1, für Piano-		
m. Begleit. d. Orchesters. Arrangement. F moll	11	—	mit Begleitung d. Orchesters. Arrangement.			forte, 2 Violinen, 2 Viola und Bass. Arrange-		
			D moll	7	—	ment. Ddur	6	—

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